

The San Francisco Museum of Art presents

Art in Cinema

Aspects of the American film:

the Work of Fifteen Directors

Some of the most positive achievements in the American film—its established traditions and recent styles—are to be shown through films selected by the directors themselves, whose cooperation as guest speakers has made this project possible. It is an unprecedented contribution to the study of the best in American film. When the director is not available, the discussion will be conducted by an eminent authority on the particular subject concerned.

(ASPECTS OF THE AMERICAN FILM will be shown in two series, as noted below.)

SERIES TEN:

April 9 to May 20, 1954

The Pioneer: **D. W. Griffith**
New Treatments in Realism: **Fred Zinnemann**
Tradition of the West: **John Ford**
Tradition of the Musical: **Vincente Minnelli**
The Pageant of History: **Cecil B. de Mille**
Revolution in Animation: **UPA**
Tradition of the Documentary Film: **Pare Lorentz and Willard Van Dyke**

SERIES ELEVEN:

September 10 to October 29, 1954

The Art of Slapstick: **Mack Sennett**
The Human Comedy: **Frank Capra**
Craftsman of the Drama: **William Wyler**
Craftsman of Melodrama: **John Huston**
Craftsman of the Epic: **George Stevens**
Master of the Animated World: **Walt Disney**
Pioneer of the Poetic Documentary: **Robert Flaherty**

Series Ten

Friday, April 9

The Pioneer: DAVID WARK GRIFFITH

INTOLERANCE (1916, Wark Producing Corp.) With Lillian Gish, Mae Marsh, Robert Harron, Constance Talmage, Erich von Stroheim and many others.
The original musical score will be played by VERNON GEYER. (Minshall organ from Kohler & Chase.)

Speaker: **ROUBEN MAMOULIAN**. The famed director both in films and on the Broadway stage (including *Porgy & Bess* and *Oklahoma*), and vice president of the Screen Directors Guild, will give an outstanding analysis of the work of D. W. Griffith.

Thursday, April 15

New Treatments in Realism: FRED ZINNEMAN

THE SEARCH (1948, MGM) With Montgomery Clift, Aline MacMahon, and Jarmila Novotna.

Speaker: **FRED ZINNEMANN**. Before Mr. Zinnemann's recent triumphs, such as *HIGH NOON* and *FROM HERE TO ETERNITY*, he made major advances in neo-realism, and *THE SEARCH* was one of the best.

Friday, April 23

Tradition of the West: JOHN FORD

YOUNG MR. LINCOLN (1939, Twentieth-Century Fox) With Henry Fonda and Pauline Moore.

Speaker: **KENNETH MACGOWAN**. As a director, John Ford's favorite personal work, *YOUNG MR. LINCOLN*, was produced by Kenneth Macgowan, who is also distinguished as the organizer of the UCLA's Theatre Art Department, which has the notable Motion-Picture Division.

Friday, April 30

Tradition of the Musical: VINCENTE MINNELLI

MEET ME IN ST. LOUIS (1943, MGM) With Judy Garland and Tom Drake.

AN AMERICAN IN PARIS (1951, MGM) (Dance Sequence) With Gene Kelly and Leslie Caron, and selections from other films selected by Mr. Minnelli.

Speaker: **VINCENTE MINNELLI**. Because of his brilliant combination of camera, ballet, taste and sentiment, he has altered the status and possibility of the film musical.

Friday, May 7

The Pageant of History: CECIL B. DE MILLE

THE CRUSADES (1935, Paramount) With Henry Wilcoxon and Loretta Young.

REAP THE WILD WIND (1941, Paramount) (Section) With Ray Milland and Paulette Goddard.

Speaker: **MITCHELL LEISEN**. Mr. Leisen has long been one of the top directors in Hollywood, but before that he was Mr. de Mille's set-designer for 13 years, *THE CRUSADES* being an example of his many-sided talents.

Friday, May 14

Revolution in Animation: UNITED PRODUCTIONS OF AMERICA

Speaker: **STEPHEN BOSUSTOW**. Mr. Bosustow, founder and president of UPA, will show us many of the most famous of UPA's creations, from *FLAT-HATTING* to *THE TELL-TALE HEART*, and will speak of their vigorous technical artistry and unique design, which has so greatly added to the animated film.

Thursday, May 20

Tradition of the Documentary Film: PARE LORENTZ and WILLARD VAN DYKE

This program will include Pare Lorentz's *THE RIVER* (1937), and a section from *THE PLOW THAT BROKE THE PLAINS* (1936); Sections from Mr. Van Dyke's *THE CITY* (1939), *VALLEY TOWN* (1940), *THE PHOTOGRAPHER* (1948), and *AMERICAN FRONTIER* (1952).

Speaker: **WILLARD VAN DYKE**. This great documentarist will discuss Lorentz's classic work as well as those great contributions for which he is responsible.

Programs arranged by Frank Stauffacher

NOTE: The films and speakers come from widely different areas. We ask your indulgence when programs must be altered due to circumstances beyond our control. Art In Cinema has been a copyrighted name since 1947. It is not to be confused with other showings in the Bay Area or elsewhere, save those in collaboration with the University of California Extension division.

Tickets for single programs sold only at the door on the evening of performances: Museum Members \$1.00 Non-members \$1.25

(TEAR HERE)

SERIES ORDER BLANK

TO: ART IN CINEMA SOCIETY
San Francisco Museum of Art
Civic Center, San Francisco 2

(Check One) _____ Museum Member
_____ Non-member

Please send me _____ series tickets at \$7.50 each (\$6.00 for Museum Members) for a series of 7 nights of ART IN CINEMA, April 9 through May 20 at 8:00 P.M.
Series Ten and Eleven may be purchased together at \$12.00 (\$10.00 for Museum Members) for 14 evenings.

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(Make check or money order payable to the San Francisco Museum of Art and enclose stamped, self-addressed envelope for return of tickets.)

Art in Cinema

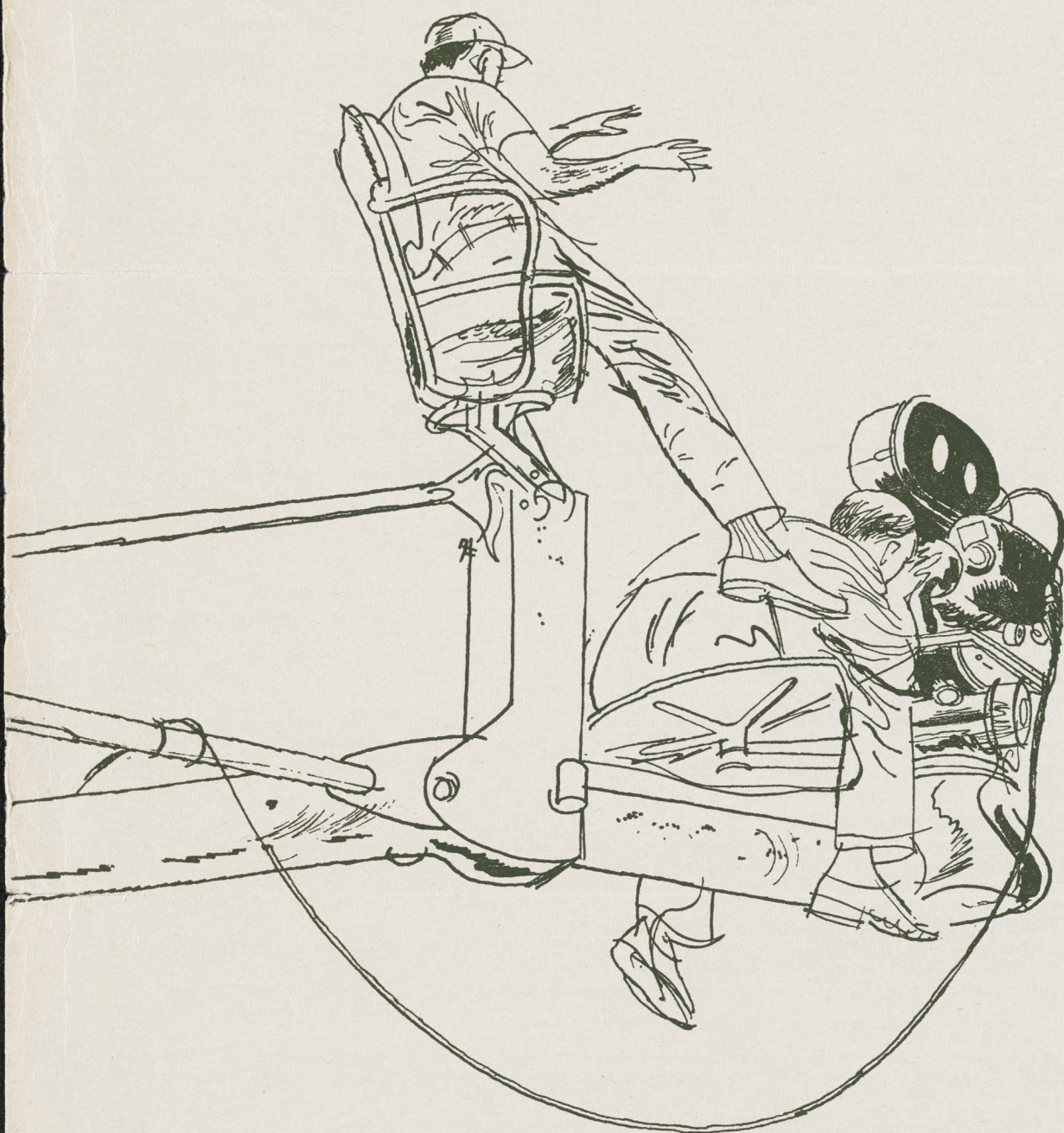
Aspects of the American film:
the Work of Fifteen Directors

SAN FRANCISCO MUSEUM OF ART

War Memorial, Civic Center, San Francisco 2, California

Aspects of the American film:

the Work of Fifteen Directors



A series of films with eminent
directors as guest speakers.

We wish to extend grateful acknowledgement to The Screen Directors Guild, Metro-Goldwyn-Mayer Pictures, Paramount Pictures, UPA, Lou Smith—
Al Horwits Organization, The Museum of Modern Art Film Library, and each of the speakers participating, for making this series possible.

SAN FRANCISCO MUSEUM OF ART

PRESS RELEASE

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FOR IMMEDIATE RELEASE

NEW SERIES OF "ART IN CINEMA" STARTING IN APRIL WILL BRING NOTED AMERICAN FILM DIRECTORS AS GUEST SPEAKERS

Series Ten and Eleven of Art in Cinema's famous film showings will present an unusual study of the great American films, and the creative men behind them. Sub-headed "Aspects of the American Film: The Work of 15 Directors," these presentations will bring to the Bay Area some of the most influential feature directors themselves as guest speakers. In almost every case the films to be shown are of the directors' own selection. The seven programs in Series Ten will be on the following dates: Friday, April 9, Thursday, April 15, and Fridays, April 23, April 30, May 7, May 14, and Thursday, May 20. Series Eleven (Sept. 10 to Oct. 22) will present the second part of the program.

Rarely, if ever, has such a series been available to those interested in the film beyond its thinnest surface. And rarely do the creative artists of this complex art find time or opportunity to talk at first hand with the public who follows the art of the film.

This important project will bring together some of the most positive achievements in the American film - some of its great traditions and some of its more recent contributions to film culture. There are many things about this art that are fashioned better abroad, but there are also many things that are done better here. These are the distinctly native traditions that have enriched the heritage of the film.

Among those scheduled for the first series as guest speakers is FRED ZINNEMANN, notable director of HIGH NOON and FROM HERE TO ETERNITY, who will show and discuss his earlier achievement for MGM, THE SEARCH.

VINCENTE MINNELLI, whose brilliant direction has been responsible for such outstanding films as MEET ME IN ST. LOUIS and AN AMERICAN IN PARIS, will speak about his approach to directing, and show sections of these films, as well as others.

The Western Tradition in the film will be exemplified by its greatest exponent, JOHN FORD. KENNETH MACGOWAN, who has been producer for JOHN FORD, will take the rostrum with FORD's personal favorite, YOUNG MR. LINCOLN.

CECIL B. DE MILLE will be represented by director MITCHELL LEISEN, who was formerly deMille's Art Director. THE CRUSADES will be shown and discussed.

(more)

(continued)

The pioneer of the film, not only in this country but internationally, was DAVID WARK GRIFFITH. His INTOLERANCE is scheduled, and director GEORGE SIDNEY, president of the Screen Directors Guild, will be the speaker.

STEPHEN BOSUSTOW, founder and president of famous UPA, the group that created an entirely new animated film, will be present to tell us about this revolution in camera design, and will bring with him examples, from GERALD MCBOING-BOING to THE TELL-TALE HEART.

The Documentary Film will be represented by WILLARD VAN DYKE, who carries the mantle of the documentary tradition from the great ROBERT FLAHERTY. VAN DYKE shares that evening with PARE LORENTZ's work in which he had a creative part.

Admission: Series Ten (7 programs): \$7.50 (Museum Members: \$6.00).

Series Ten and Eleven (14 programs): \$12.00 (Museum Members: \$10.00)

Tickets for single programs (sold only at the door on evenings of the performances): \$1.25 (Museum Members: \$1.00)

SEE FORTHCOMING PRINTED ANNOUNCEMENT FOR FULL DETAILS OF EACH EVENING'S PROGRAM

3-8-54

the N. Y. Film Critics Award and Foreign Critics Award for best direction of the year, BECKY SHARP, and BLOOD AND SAND.

One of the organizers of the Screen Directors Guild, he was a member of its board of directors for seven years, and at present, its vice-president. We are indeed honored to have Mr. Mamoulian here as the initial speaker on the series.

In INTOLERANCE as our first film this series of film showings does not suggest a historical survey of the American film. The series is a re-counting of some of the best of our film development - certain traditions that could not have been created in any other soil and are within our native culture. Griffith is the natural ground for this consideration. He was the great fecundating source for the film's future development not only in this country, but abroad.

INTOLERANCE is 13 reels in length, running well over two hours. It is therefore necessary for us to omit several sections in order to accomodate the evenings full program. A brief description of the omitted sections will be announced.

The original musical score for the film will be played on the Kohler & Chase Minshall organ by Fred Hiel.

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Note: It has been necessary to revise the order of the films and speakers on the succeeding programs.

Thursday, April 15.....MITCHELL LEISEN for CECIL B. DE MILLE

Friday, April 23.....KENNETH MACGOWAN for JOHN FORD

Friday, April 30.....FRED ZINNEBANN

Friday, May 7.....VINCENTE MINNELLI

Friday, May 14.....STEPHEN BOSUSTOW for UFA

Thursday, May 20.....WILLARD VAN DYKE for PARE LORENTZ and himself

THE S A N F R A N C I S C O M U S E U M O F A R T

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Friday, April 9, 1954

ROUBEN MAMOULIAN will introduce
the subject of this series - the
work of The Screen Director in
general - followed by a talk on
the great pioneer, D. W. GRIFFITH

(Intermission: 10 minutes)

INTOLERANCE.....D. W. Griffith

NOTES ON THE FILM

INTOLERANCE (1916) Produced by the Wark Producing Corporation. Directed by D. W. Griffith. Photographed by G. W. Bitzer and Karl Brown.

"The film INTOLERANCE is of extreme importance in the history of the cinema. It is the end and justification of that whole school of American cinematography based on the terse cutting and disjunctive assembly of lengths of film, which began with THE GREAT TRAIN ROBBERY and culminated in THE BIRTH OF A NATION and in this. All the old and many new technical devices are employed in it - brief, enormous close-ups not only of faces but of hands and of objects; the "eye-opener" focus to introduce vast panoramas; the use of only part of the screen's area for certain shots; camera angles and tracking shots such as are commonly supposed to have been introduced by German producers years later; and rapid cross-cutting the like of which was not seen again until POTEMKIN.

"Before BIRTH OF A NATION was released, Griffith had almost completed a new film, THE MOTHER AND THE LAW. It was a modern story with a plot drawn in part from the Report of a Federal Industrial Commission which bleakly revealed the wrongs inflicted by a pious factory-owner on his employees. Work had been interrupted while Griffith engaged in the battles raging around THE BIRTH OF A NATION. When he returned to the studio, THE MOTHER AND THE LAW seemed to him an insufficiently violent attack on injustice and cruelty. He determined to weave in with his modern story three parallel stories of other times, the whole to serve as an epic sermon, a mighty purge for hypocrisy. The slums of today, sixteenth century France, ancient Babylon and Calvary itself should all speak of the evil that the self-righteous have perpetrated through the ages.

"Though INTOLERANCE has been revived time and again, especially in Europe, unlike THE BIRTH OF A NATION it was not a popular success. Audiences find it bewildering, exhausting. There is so much in it; there is too much of it; the pace increases so relentlessly; its abrupt hail of

images - many of them only five frames long - cruelly hammers the sensibility; its climax is near hysteria. No question but that the film is chaotic, difficult to take in, or that it has many evident faults. The desire to instruct and to reform obtrudes awkwardly at times. The lyricism of the subtitles accords oddly with the foot-notes appended to them. But of the Babylonian and the modern episodes little adverse criticism is permissible and only admiration remains in face of the last two reels, when the climax of all four stories approaches and history itself seems to pour like a cataract across the screen." (Iris Barry, MMA Film Library Program Notes.)

The film abounds in players that were later to become famous. Among them should be mentioned: 1. Modern Story - The Girl: MAE MARSH; The Boy: ROBERT HARRON; Jenkins: SAM DE GRASSE; The Friendless One: MIRIAM COOPER; Striker: MONTE BLUE; Debutante: MARQUERITE MARSH. 2. Judean Story - Bride of Cana: BESSIE LOVE; Second Pharisee: ERICH VON STROHEIM. 3. French Story - Prosper Latour: EUGENE PALETTE; Marguerite de Valoise: CONSTANCE TALMADGE; Admiral Coligny: JOSEPH HENABERY. 4. Babylonian Story - The Mountain Girl: CONSTANCE TALMADGE; Judge: GEORGE FAWCETT; Solo Dancer: RUTH ST. DENNIS; Slave Girl: COLLEEN MOORE. The woman rocking the cradle is LILLIAN GISH.

NOTES ON THE GUEST SPEAKER

ROUBEN MAMOULIAN. Recognized as a leading director of stage and motion picture productions in the United States, Mr. Mamoulian has been active in his field for almost thirty years, and has made important contributions to the development of the film industry, and to production technique in the theatre.

In his characteristic and successful work, Mamoulian has integrated dance, song, dialogue, and dramatic action into a unified pattern. This principle he applied in 1927 to PORGY, his first New York stage production, and in 1935 to PORGY AND BESS, a musical version of the play. The technique was subsequently used in OKLAHOMA, which opened in 1943, and closed in 1948, and was accorded a special citation by the Pulitzer Prize Committee; and in CAROUSEL, a 1945-season production, which won Mamoulian the Donaldson Award for the best direction for that year. Among the director's notable films are QUEEN CHRISTIAN with Greta Garbo, DR. JEKYLL AND MR. HYDE which won the first prize at the Venice International Film Festival in 1931, THE GAY DESPERADO which won

SWING HIGH, SWING LOW; BIG BROADCAST OF 1938; I WANTED WINGS; HOLD BACK THE DAWN; LADY IN THE DARK; FRENCHMAN'S CREEK; TO EACH HIS OWN; and THE MATING SEASON.

On our next program, Friday, April 23, KENNETH MACGOWAN will discuss JOHN FORD. YOUNG MR. LINCOLN, Mr. Ford's personal favorite among his films, which was produced by Mr. Macgowan, will be shown.

The following Friday, April 30 FRED ZINNEMANN, who was originally scheduled for tonight, will speak and show his film THE SEARCH.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Thursday, April 15

MITCHELL LEISEN, guest speaker

(Intermission: 10 minutes)

THE CRUSADES.....CECIL B. De MILLE

NOTES ON THE FILM

THE CRUSADES (1935) Produced by Paramount Pictures. Directed by Cecil B. de Mille; screenplay by Harold Lamb; scenario by Jeanie MacPherson. With Henry Wilcoxon, Loretta Young, Ian Keith, Katherine de Mille.

Mr. de Mille has written the following note for us to use as a general statement summarizing his philosophical approach towards the historical subjects with which his name is synonymous:

"The duty of an historian is to give an accurate report of known and proven facts. The duty of an historical dramatist, however, is to fill in the crevasse between them. The absence of legs from both Alexander and his horse Bucephalus in the damaged Pompeian mosaic of the Battle of Issus is no proof that legless men or horses existed. It is for the dramatist to fill in all the missing pieces of the mosaic of history."

Lewis Jacobs, in his "The Rise of the American Film" writes:

"An extraordinary showman, publicist, and business man, De Mille developed the ability to move with the times. It was this major asset that kept him in the forefront of movies for forty years, while other talents fell by the wayside...DeMille was one of the first to produce feature-length pictures; these were the first indication of his ability to look ahead. In 1913-14, he did THE SQUAW MAN, THE VIRGINIAN, THE GIRL OF THE GOLDEN WEST, and THE WARRENS OF VIRGINIA. But he began to become known outside the industry only with his spectacle CARMEN (1915), starring the opera singer Geraldine Farrar. This movie brought him praise for those theatrical effects which were later to become typical of him. It had genuine sets instead of the painted, flat

scenery usual at the time; the actors spoke lines (though sound had not been invented) just as on the stage; and faithfulness of minor details, theatrical realism, showmanship, and a concern for production values that were to be his distinguishing trademarks ever after, were also manifest."

A complete list of his films would be too lengthy to include here. Among them are JOAN THE WOMAN (1917), THE TEN COMMANDMENTS (1924), THE KING OF KINGS (1927), SIGN OF THE CROSS (1932), CLEOPATRA (1934), UNION PACIFIC (1939) and, of course, SAMSON AND DELILAH (1949), and the Oscar-winning THE GREATEST SHOW ON EARTH (1951). In sum, productions such as these have resulted in a particular and powerful tradition in the American film.

NOTES ON THE GUEST SPEAKER

MITCHELL LEISEN is fond of saying that since he is jack of all trades, the motion picture industry is the only business in which he could have achieved a major success. As a motion picture director he can and does make use of a variety of talents....interior decoration, architecture, draftsmanship, sculpture, costume designing and the ability to handle people.

An example of this is his newest directorial effort, THE MATING SEASON. As well as directing, he supervised all of the interior set designing and gave suggestions on all of the costumes for the modern-day romantic comedy which co-stars Gene Tierney, John Lund, and Miriam Hopkins. The measure of his success is considerable. He signed his first contract as a director 13 years ago at a salary of \$150 a week. Today he is one of the highest paid in Hollywood.

We are most fortunate in having Mitchell Leisen as guest speaker in Cecil B. de Mille's absence. He has been close to De Mille for many years; his first work in films was as costume and set designer for him, an association that lasted 12 years. During this time he learned from De Mille everything about the making of motion pictures. The first picture he directed was CRADLE SONG, starring Dorothy Weick. He found smooth sailing almost from the start. Among the more than 36 films he has made are: DEATH TAKES A HOLIDAY;

In 1919 he became director at the Provincetown Playhouse, the Greenwich Village Theatre, and The Actors Theatre. In 1927, he became an independent producer, and in 1927, story editor for RKO-Radio-Pictures. From 1933 till 1946 he was an associate producer there, at Twentieth Century Fox, Film Corporation, and Paramount Pictures. Among his many film productions are LLOYD'S OF LONDON, ALEXANDER GRAHAM BELL, STANLEY AND LIVINGSTON, YOUNG MR. LINCOLN and LIFEBOAT. He is a member of the Society of American Archaeology, a Fellow of the Royal Anthropological Institute; he is the author of THE THEATRE OF TOMORROW, CONTINENTAL STAGECRAFT, MASKS AND DEMONS, WHAT'S WRONG WITH MARRIAGE, FOOTLIGHTS ACROSS AMERICA, THE OLD STONE AGE IN THE NEW WORLD, EARLY MAN IN THE NEW WORLD.

Mr. Macgowan was invited, by the University of California in Los Angeles in 1947, to organize the Theatre Arts Department in the College of Applied Arts, which he subsequently enlarged to include the now famous film division.

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Next Friday, April 30, FRED ZINNEMANN, current Academy Award Winner for film direction, will be our guest speaker. His film THE SEARCH, with Montgomery Clift's first film performance will be shown.

The following Friday, May 7, VINCENTE MINNELLI will be here to talk about the outstanding musicals he has directed, including AN AMERICAN IN PARIS, MEET ME IN ST. LOUIS, and BANDWAGON.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Friday, April 23

Tradition of the Western: JOHN FORD

KENNETH MACGOWAN, guest speaker

(Intermission: 10 minutes)

YOUNG MR. LINCOLN.....John Ford

NOTES ON THE FILM

YOUNG MR. LINCOLN (1949) Produced by Twentieth-Century Fox; associate producer, Kenneth Macgowan; directed by John Ford. Original screenplay by Lamar Trotti. With Henry Fonda, Alice Brady, Arleen Whelan, Pauline Moore, Eddie Guillan, Ward Bond, and Donald Meek. (Films incorporated)

Although Ford has become noted above all for his development of the Western Film - his STAGECOACH is easily the classic in that category, only recently threatened by George Steven's SHANE - one should recall that many of his memorable titles are not Westerns: TOBACCO ROAD, THE GRAPES OF WRATH, SHARK ISLAND, THE LONG VOYAGE HOME, THE INFORMER, and THE QUIET MAN, to name but a few at random. YOUNG MR. LINCOLN has been selected to represent his work on this series because it was Ford's favorite. "I've a copy of that at home, on 16mm. I run it quite often" he told Lindsay Anderson in an interview.*

The film deals with the story of Abraham Lincoln as a young hick lawyer and how his common sense and sheer moral power saved two innocent boys from lynching and a trumped-up charge of murder.

To again quote Anderson's interview with Ford: "' I'm not a career man, you know,' he (Ford) announced defensively. 'I don't suppose I've given more than four interviews in my life. And now two in an evening.' He did not speak as if the prospect attracted him. 'Christ,' he said, 'I hate pictures. When people ask me if I've seen some actress or other, I say, Not unless she was in THE GREAT TRAIN ROBBERY or BIRTH OF A NATION. Then perhaps I've seen her. Otherwise, no.' I said, 'Why do

*THE QUIET MAN by Lindsay Anderson, in SEQUENCE, (London), New Year 1952.

you go on with them?' He answered 'Well, I like making them; of course....But its no use asking me to talk about art.....'"

"As the foregoing has probably made plain, Ford is pretty well interview-proof. This is not to say that my hour and a half was not a memorable one, but it was not exactly rich in generalisations, personal pronouncements readily quotable to illustrate the views of John Ford on the film as an art. About other people's films he professed himself uninterested; and certainly it requires a stretch of the imagination to visualize him 'going to the cinema.' Of his own hundred-odd films he was quite willing to talk, or at least to answer questions; but he shied away from any invitation to generalize. They were like, as he spoke of them, stories that he has told, some with more care and enjoyment than others; some he remembers, some he has all but forgotten; all are of the past. 'The best in this kind are but shadows.'" At one point, when I broke off for a moment to refer to William Wooten's Index of his films, he reached over and took it from my hand. 'I suppose I ought to have one of these,' he said as he inspected it; but there was no conviction in his tone."

NOTES ON THE GUEST SPEAKER

KENNETH MACGOWAN is listed in WHO'S WHO as an author and educator but his ten years as a producer in the film industry must surely qualify him as probably the best all-inclusive speaker on the subject of film. A graduate of Harvard University in 1911, he served as dramatic critic on various newspapers and magazines - he was editor of Theatre Arts - in Boston, Philadelphia, and New York.

and did THE SEARCH for him in Germany. ACT OF VIOLENCE was his next film before he left MGM to direct TERESA for Lowes; THE MEN; the famous HIGH NOON, which won an Academy Award; and MEMBER OF THE WEDDING, all for Stanley Kramer. And we should not forget his BENJY, a now famous documentary made for the Los Angeles Orthopedic Center in 1951, which won an Academy Award for the best documentary that year.

FROM HERE TO ETERNITY won eight Academy Awards, including a directorial award for Zinnemann last month. He is at present casting in preparation for his directing of OKLAHOMA for Magna Theater Corp., independent producers.

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Next Friday, May 7, we will present VINCENTE MINNELLI who will discuss his own films and show selected sections from a number of them including AN AMERICAN IN PARIS, MEET ME IN ST. LOUIS, BANDWAGON, etc. Mr. Minelli will discuss the Tradition of the Musical and his own work and experiences as a director of musical films.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Friday, April 30

FRED ZINNEMANN, guest speaker

(Intermission: 10 minutes)

THE SEARCH.....Fred Zinnemann

NOTES ON THE FILM

THE SEARCH (1948) Produced by Lazar Wechsler; directed by Fred Zinnemann. With Karel Malik (as the child), Jarmila Novatna, Aline MacMahon, Montgomery Clift. (Courtesy of Mr. Zinnemann).

In 1946, while under contract to MGM, Fred Zinnemann met the Swiss producer, Lazar Wechsler*, who was then vacationing in Hollywood. The producer interested the young director in a story about the tragic displaced children left in Germany after the horror of the recent war. It had the character of a story that Zinnemann had been waiting years to do. Wechsler succeeded in borrowing Zinnemann from MGM, and they went to Germany to make the film.

This unforgettable picture, torn out of the anguish of post-war Europe, resulted in a realism and a truth that matched, or even exceeded, the Italian SHOE-SHINE. Released by MGM, it marked the first post-war treatment of mature realism in an American film then quite uncommon to our production. It established Zinnemann as a director of great sensitivity who could make no compromise between integrity and box-office, and it led to his successful work on other themes that were previously deemed unpopular and likely to fail as popular entertainment. With such films as this and the film on paraplegics, THE MEN, Zinnemann proved himself right.

The story of THE SEARCH is that of a lost boy among the thousands of disinherited children. Picked up by an American GI, the gradual metamorphosis from a wretched and tragic waif to a normal child, as accomplished here, is the very material of reality.

Against this story of the boy, the GI, and UNRRA, is the parallel story of his mother's tireless search for him. The handling of the players is extraordinary. The boy, Karel Malik, was discovered by Zinnemann singing in a children's choir in Prague. Aline MacMahon's part as a director in the D. P. Rehabilitation Center is rich in humanity;

*Among his Swiss productions: THE LAST CHANCE, MARIE LOUISE, and the current HEIDI.

Clift's effortless acting of the GI started him on his career in films, and started a close association with Zinnemann. This association was apparent when, upon receiving the Academy Award Oscar for directing FROM HERE TO ETERNITY a month ago, Zinnemann said that he could not have accomplished it without the help of Montgomery Clift's performance.

THE SEARCH won the first Directors Guild Award, and received four Academy Award nominations.

NOTES ON THE GUEST SPEAKER

Fred Zinnemann was born in Vienna, and attended law school at the University there. He went to Paris soon after, and enrolled in the School of Cinematography. In 1929 he was assistant cameraman for productions in Paris and Germany, and the following year was assistant director to Berthold Viertel at Fox Studios. Viertel suggested he seek out the great pioneer of the documentary film, Robert Flaherty, who hired him as an assistant on a proposed documentary film which eventually did not materialize. In Hollywood, Zinnemann met Paul Strand, the eminent still-photographer, which resulted in his directing an extremely low-budget film for Strand in Vera Cruz about Mexican fishermen called THE WAVE (REDES). It had great critical acclaim, and became famous as a documentary treatment of a dramatic theme. Back in Hollywood, MGM, on the strength of the Mexican film, hired Zinnemann as a short subject director. His third short, THE STORY OF DR. IGNACY SEMMEL-WEISS, won an Academy Award in the Short Film category. Thus he graduated to directing feature films at MGM, among them being EYES IN THE NIGHT and THE SEVENTH CROSS. Following this he met the Swiss producer as mentioned above,

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA

SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Friday, May 7, 1954

THE TRADITION OF THE MUSICAL

VINCENTE MINNELLI

Mr. Minnelli will show short sections from his films of the past ten years. Prior to each section, he will give a brief introduction.

LIMEHOUSE BLUES sequence from ZIEGFELD FOLLIES (1945)

PRIVATE EYE BALLET from BANDWAGON (1952)

Sequence from THE CLOCK (1945)

Ballet sequence from YOLANDA AND THE THIEF (1946)

Waltz sequence from MADAME BOVARY (1948)

(Intermission: 10 minutes)

Sequence from FATHER OF THE BRIDE (1950)

Halloween sequence from MEET ME IN ST. LOUIS (1944)

Sequence from THE BAD AND THE BEAUTIFUL (1952)

Sequence from THE LONG, LONG TRAILER (1953)

Ballet sequence from AN AMERICAN IN PARIS (1950)

Program Notes

Of all the great traditions of the American Film - traditions that had their birth and development in this country - the Musical is completely unchallenged by film production of other countries. The film musical comprises a special set of sensibilities and talents in its creation, and evokes a special kind of emotional experience in its audience, an emotion which is not at all similar to the emotion evoked by the stage musical. In an extremely interesting article from abroad, Douglas Newton draws a close parallel between the visual equivalent of poetry, and the film musical - a parallel that is not as obscure as it first seems.*

"...Poetry comes in with the films in which the dances are part of the story; a kind of film of which Minnelli and Gene Kelly are the acknowledged masters:... One poetic actor doesn't make a poetic film, however; nor does a poetic scene. For the pervading attraction of musicals we have to look further. The fact is that the musical has deep roots in myth and sentiment, in all that the average man feels as poetic. These films are the modern equivalent of pastoral poetry, which fulfills an important need but is no longer provided by poets. They present a nostalgic world which may be witty but is all the same essentially innocent and uncorrupt, and is inhabited by beings who are always charming and beautiful. Occasionally interrupted by harpies or dirty old men, their loves are always successful in the long run. The main difference between the old and the new pastorals is that now Arcadia is wherever the music plays, and that rustic poverty has no part in them - they have performed an extraordinary feat for our time; they have taken the curse off financial success.

"But the musical goes deeper still in childhood desires, for it is nearly always possible to detect in its plot parallels to the typical situation of folklore and nursery stories...It would be a mistake to dismiss the impulse behind this with an easy comment about wishfulfilment; these films are in the most classic line of entertainment that exists...The taste and ease of these musicals turns what could be merely glamour into something journalists have been writing about for years: the poetry of elegance. Passages in some of them have something of the spirit of Proust when he describes the Duchesse de Guermantes at the opera. The difference is that Proust's image is essentially static, while the American's is in rapid, even violent, motion.

"Thus the musical film performs the important function of creating a modern myth. It draws on situations and character which are deeply connected with poetry, and puts them in familiar if transformed settings. Using the sort of material it does, it always has overtones of poetry, concentrating at times to points of intensity which have behind them all the weight of vitality, music, elegance and personal beauty. The particular associations this poetry draws on bring us back, too, to the appeal of the particular image or moment, where the kind of experience

*POETRY IN FAST AND MUSICAL MOTION by Douglas Newton, in Sight and Sound, (London, July-September 1952).

suddenly heightened, transformed into poetry, is something to which we quickly respond.

"Other kinds of film poetry certainly exist; the musical is something quite different. The way it unconsciously (in part, at least) falls into a great tradition, gives it an authenticity which means that it is the least pretentious and most genuine poetic film which has yet been produced. That musicals are superficially designed only as entertainment should blind nobody to the kind of entertainment they really are, and the heights they really reach."

VINCENTE MINNELLI was born in Chicago, Illinois. His parents were both entertainers, owning a traveling tent theatre in the Middle West known as "The Minnelli Bros. Drama Tent Shows". Young Minnelli appeared in the plays, but when the movies drove the tent shows out of business, he went to work as a sign-painter, getting a post as set and costume designer with the theatre chair of Balaban and Katz. His latent talent drew him eventually to New York where he was a designer for the Paramount Theatre, and then art director, and eventually stage director at the Radio City Music Hall. He graduated to staging and directing shows on Broadway, such as ZIEGFELD FOLLIES, THE SHOW IS ON and VERY WARM FOR MAY.

In 1940, Arthur Freed, the great musical producer at MGM brought Mr. Minnelli to Hollywood, and under his aegis, the film musical had a rebirth. His first film there was CABIN IN THE SKY in 1944, and his latest, now nearly completed, is BRIGADOON.

We wish to thank Mr. Minnelli for his exceptional cooperation with this series, and MGM for their kindness in making up these film sections for Mr. Minnelli's use.
NOTICE:

Next Friday, May 14 WILLARD VAN DYKE will discuss the Tradition of the Documentary Film and talk about his films and those of PARE LORENTZ. THE RIVER, THE CITY, THE PLOW THAT BROKE THE PLAINS (section), AMERICAN FRONTIER, and other documentary films will be shown.

STEPHEN BOSUSTOW - originally scheduled for next Friday - will appear THURSDAY, May 20 to talk about UPA and to show a selection of their films. Mr. Bosustow is the founder of UPA and responsible the revolution in animation which they have brought about.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Friday, May 14, 1954

THE TRADITION OF THE DOCUMENTARY FILM

WILLARD VAN DYKE

Mr. Van Dyke will discuss his own work and that of Pare Lorentz, showing sections of films from each that characterize certain basic points regarding the development of the Documentary Film in this country.

THE PLOW THAT BROKE THE PLAINS.....	PARE LORENTZ		
THE RIVER.....	"	"	
(Intermission: 10 minutes)			
THE CITY.....	WILLARD VAN DYKE		
VALLEY TOWN.....	"	"	"
THE PHOTOGRAPHER	"	"	"
BROKEN APPOINTMENT.....	"	"	"

Selections of sequences from all the films have been made by Mr. Van Dyke. THE RIVER will be shown in its entirety.

It is an axiom to define the Documentary Film as the film of facts wedded to ideas--so axiomatic that the term "documentary" has lost its specific meaning. It seems to cover everything that is not studio-made and fictional; and even film fiction has claimed the documentary technique as a "new" approach simply by photographing real streets and buildings, and actors without makeup or glossy lighting. The instructional film, the teaching film, the film of ideas, the industrial film, the advertising film, the art film, the travel film, etc., - they are all loosely called the Documentary Film, without explicit meaning.

The term was coined over twenty years ago in England by the famous driving spirit in the field, John Grierson. What he meant, however, was the use of factual film as a medium to advance social ideas for the benefit of a specific community. Previously, the great master of Documentary Film, Robert Flaherty, had shown that reality alone could be captured by the camera to create a new, poetic reality. Although his films then were concerned with unfamiliar locales, they no less brought a new conception of reality to the screen, and a new conception of the film. One is reminded of a statement about D. H. Lawrence, by Aldous Huxley: "To take a walk with him in the country was like seeing it through new eyes." And seeing it though new eyes is also seeing it with new ideas.

Mr. Van Dyke is probably the most qualified person to speak about the development of this use of film--and its further developments also. He has been with the documentary film almost since its inception, and has experienced its development at first hand because he was responsible for much of that development. Raised and schooled in San Francisco, he started his career as a still-photographer. He went to Washington D. C. in 1937 in connection with a film idea that the Soil Conservation Service had in mind. There he met Pare Lorentz who asked him to join his camera crew on the subsequent film that resulted: THE RIVER. In 1938-39, he directed and photographed the now-famous THE CITY with Ralph Steiner, for the American Institute of Planners, sponsored by the Alfred P. Sloan Foundation. During the war he was a director for the O.W.I. overseas, coming back to New York after the war to form, with John Ferno, Henwar Rodakiewicz and Irving Jacoby, the Affiliated Film Producers, Inc. This organization set out to make documentary films of a specific nature - adult educational films, not industrial or commercial films - a goal that has been adhered to with unprecedented success. In recent years, it has accomplished much work in the mental health field. Mr. Van Dyke is also Film Consultant to the Government of Porto Rico, spending 3 months there each year.

Pare Lorentz was born in West Virginia and was educated at the University of Wisconsin. He came to film-making through writing, having a top reputation as a film critic on many magazines, including VANITY FAIR, and author of a book on the Roosevelt administration. His first production, THE PLOW THAT BROKE THE PLAINS, was the initial use in this country of factual material to present a national problem, not with bare facts alone, but with great emotion-provoking form. His THE RIVER is a classic in the Documentary Film. Hardly less famous is his FIGHT FOR LIFE. During the war he was a colonel in the Art Transport Command doing special film work. His film for the Army on the Nurnberg Trials, was never released. At present he is a producer in New York.

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA SERIES TEN

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS

Thursday, May 20, 1954

A REVOLUTION IN THE ANIMATED FILM

UNITED PRODUCTIONS OF AMERICA

GERALD MCBOING-BOING
FLAT HATTING (Training Film for the US Navy)
TROUBLE INDEMITY
CHRISTOPHER CRUMPET
UNICORN IN THE GARDEN
(Intermission: 10 minutes)
GRIZZLY GOLFER
MAN ON THE LAND
THE 51ST DRAGON
ROOTIE-TOOT-TOOT
MADELINE

Guest Speaker: STEPHEN BOSUSTOW

Program Notes

Our use of the word "revolution" in our title to this seventh program of THE ASPECTS OF THE AMERICAN FILM refers to a matter of art, precisely. At the close of the last war, graphic art in the animated film here had apparently become a cliché, and at least a decade behind the times. Graphic art in other fields had kept abreast of the forms initiated by modern art. Yet here was a most vigorous aspect of film, with all its captive talent, and wealth, still employing a design that had long lost its visual freshness. It was a revolution when Stephen Bosustow first used a new visual design in animated films. One had the feeling that it was about time, to say the least.

United Productions of America was founded by Stephen Bosustow, who presently is beginning his ninth year as the company's president. Ingredients used by Bosustow to build UPA into national prominence in a brief span of years were business initiative, an artistic and creative background, good taste in story and art selection, a marked organizing and executive talent and a large amount of fortitude. Ten years ago Bosustow was working for the Hughes Aircraft Co., as head of production scheduling and in control of the giant experimental flying boat Howard Hughes was building. He was also teaching industrial art at the California Institute of Technology to engineers, shop foremen and tool designers who needed skill in three-dimensional drawing to keep the war plant assembly lines moving. His ability to express an idea in simple drawing attracted the attention of the Consolidated Shipyards in Long Beach. The shipyard needed a film to teach some safety rules to welders. Bosustow made the picture, a slide film called SPARKS AND CHIPS GET THE BLITZ and began his career as head of an industrial animated motion picture company. Within two years his Industrial Films and Poster Service had turned out a score of animated training films for the Navy, the Army, the Office of War Information, the State Department and several business firms.

There were a half-dozen employees when UPA was incorporated eight years ago. Today there are 75 employees, the company does a \$1,000,000 yearly business, has its own studio in Hollywood and consistently produces the most modern and mature animated cartoons in its field. In New York, UPA also has a studio that is devoted to making television commercials and industrial documentary films.

Born in Canada, Bosustow took up art as a career at an early age. His family moved to California, and he went into the field of art as a painter for a small animated film company, learned a little about animation and moved up to work under Ub Iwerks on the FLIP THE FROG series for Metro-Goldwyn-Mayer. Later he worked for Walter Lantz, at Universal, and then joined the Walt Disney studio, where he remained for seven years. At Disney, Bosustow became a writer and a story sketch man, helping with the first animation on SNOW WHITE and doing most of the story work on BAMBI and FANTASIA.

(Over)

In 1941, Disney laid off several hundred artists and Bosustow became head of the production illustration department for Hughes Aircraft Company after one year. During the war the pictures made by Bosustow attracted the attention of Frank Capra, who was producing training films for the Army. Ted Geisel, now known as Dr. Seuss, writer of children's books, then was a lieutenant-colonel with Capra's unit. Geisel recognized the quality of UPA's work, showed it to Capra and the company produced a number of outstanding animated shorts for the Army. This was the first contact between Geisel, a former advertising man, and Bosustow. Two years ago Geisel brought his story of GERALD MCBOING-BOING to the UPA president, who promptly bought it and put it into production under the direction of Robert Cannon.

UPA signed a five-year term deal with Columbia in 1948 to make cartoons. ROBIN HOODLUM, the first one UPA produced, was nominated for an Academy Award in 1949. THE MAGIC FLUTE, second film made by UPA for Columbia, was nominated for an Academy Award in 1950. GERALD MCBOING-BOING won the Academy of Motion Pictures Art and Sciences Award for the best cartoon of 1950. In 1951, the British Film Academy gave GERALD MCBOING-BOING its special award. In 1951, also, UPA's ROOTY-TOOT-TOOT won the Academy nomination. In January, 1953, the British Film Academy awarded the studio a Special Certificate of Merit for its contribution to the field of the animated cartoon.

Bosustow has attracted numerous top animators, production designers, writers, color experts and musicians to UPA. This is chiefly because the company's production policy allows for the full creative expression of its staff. It is also because of a strong cooperative labor-management policy instituted by Bosustow under which UPA employees are represented on the company's Board of Directors.

We are indeed honored to have Mr. Bosustow here to speak to us about this important and unexampled development in the animated film.

This evening's program closes Series Ten of Art In Cinema. Beginning in September, Series Eleven, the second half of ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS is scheduled, as stated on the initial announcement.